The North Carolina Symphony

Teachers Handbook

1984-1985 Season

Chamber Orchestra

NORTH CAROLINA SYMPHONY CHAMBER ORCHESTRA

TEACHERS HANDBOOK

1984-85

JACKSON PARKHURST, EDITOR

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Jackson Parkhurst, Director of Education

NOTES

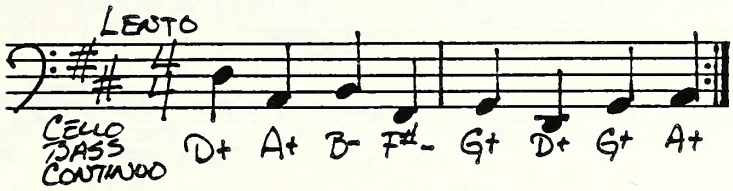
1984-85 CHILDREN'S CONCERT PROGRAM

JOHANNES PACHELBEL (1653-1706) CANON IN D MAJOR

"You use a glass mirror to see your face; you use works of art to see your soul."--George Bernard Shaw

Johannes Pachelbel would probably have been astounded if he could have known that by 1984 his little canon would be the top classical record seller in history. It would be fascinating to know what psychological reasons make this piece so popular. On the face of things, it has all the potential of producing boredom rather than popularity. What could be monotonous is instead compelling and draws the listener forward with an ever changing kaleidoscope of sound. The piece is at once predictable and surprising.

Not only is this work a three voice canon, it is also a passacaglia/chaconne. Since it is difficult to define either word without using the other, both are used here. Passacaglia generally refers to a piece that has a ground bass. Chaconne refers to a repetitious chord progression. This piece has both. It is a two measure ground and can be notated



Pachelbel's Canon is also a variations form, although the first statement of melody is so simple that it is hardly a melody at all. The melody comes in four measure sections, and the three voices enter at intervals of two measures. A complete first violin part is on page 4.

Pachelbel wrote the Canon for organ and then transcribed it for strings. Since we are not able to tour with a harpsichord, we will use violas and celli to fill out the harmonies.

CLASSROOM ACTIVITIES BY ELAINE SILLS

Objectives: Listening to understand the general design of the composition.

Vocabulary: ground bass, canon, texture, homophony, polyphony, Pachelbel, theme.

Musical concepts: rhythmic design, melodic contour, dynamics, tempo, timbre.

Activities: listening, singing, moving, playing, painting, reading.

APPROACH I

LISTENING: Ground Bass Figure

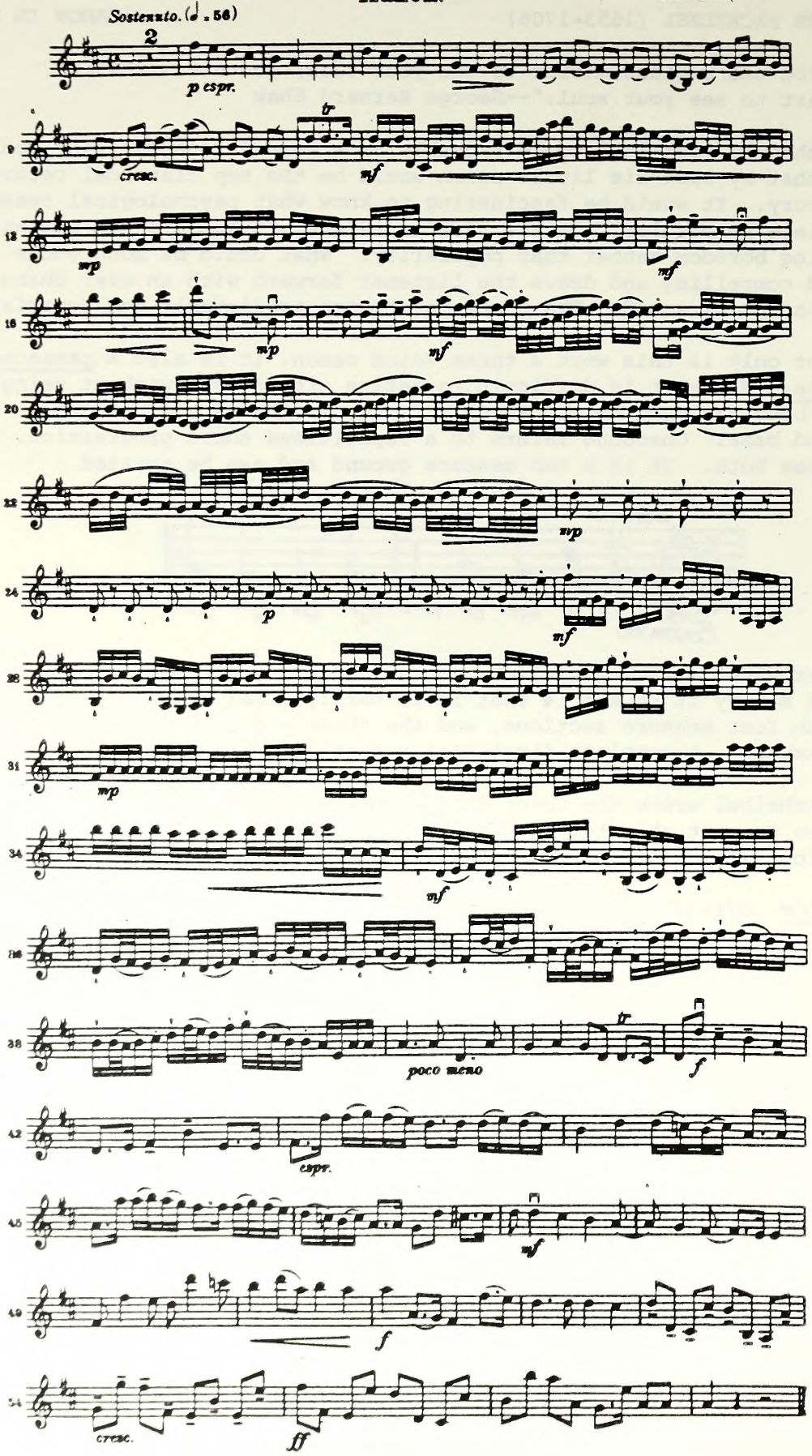
1. Write the following words on the board: fast, slow, smooth, bumpy, soft, loud, thick, thin, repetition, singable, instrumental orchestra, band, brass, strings.
2. Tell the class they will be listening to a familiar classical composition that has been used in a television commercial. Ask them to be ready to indicate which terms best describe what they hear listening to the first 12 statements of the ground bass figure. Listen. Circle appropriate terms as students respond. Direct their attention to repetition by asking if they heard anything that was repeated. Draw the

„Kanon für 3 Violinen mit Generalbaß.

Violine I.

Kanon.

Johann Pachelbel.
(1653-1706.)



numbers 1-8 on the board. Ask them to count using a steady quarter-note beat.

3. Play the ground bass theme on the piano. Play the recording again, asking them to describe what they hear (cello, melody, contour, 8 notes). Play it again. Ask the students to clap, then sing the 8 note pattern. This time show the theme on an overhead projector or chart as they sing.
4. Playing: learn to play the ground bass figure on bells and/or recorder.
5. Play the recording and direct students to play along (approximately 12 repetitions).
6. Listen again to discover how many times Pachelbel uses this pattern (28). Give each student a number up to 28. Ask them to stand or raise hands when their turn comes. If there are fewer than 28 students, simply start over; any student who numbers over 28 could keep score on board. Conclude by saying that a composer named Pachelbel used this in a composition titled Canon in D.

This segment of the lesson is designed for approximately 10 minutes and should provide basis for subsequent musical growth.

APPROACH II

LISTENING: Canon Theme

1. Play enough of the recording to allow sufficient recall to permit successful discussion of the previous lesson.
2. Play the recording again, but direct their focus toward hearing something new. Questions to ask:
   a. Was the new part the same of different from the bass theme?
   b. Was it higher or lower?
   c. Which instrument(s) was/were used?
   d. How would you notate the rhythm?
3. Play the recording again and ask students to sing the new melody. Call it the canon theme from Pachelbel's Canon.
4. Show the notation on the board or overhead projector. Learn how to play on bells.
5. Play the recording and ask students to play along on bells.
6. Divide into two groups - ground bass and canon theme. Direct students to play together along with the recording.
7. Explain that this composition is a canon, or a musical form like a round. Divide the class into three groups and instruct each to play the canon theme as it occurs.
8. Listen to the recording and have the members of the corresponding group raise their hands when they hear their entrance of the canon theme.

APPROACH III

PAINTING: Ground Bass and Canon Theme

1. Show examples of abstract art. Distribute large paper. Use tempera or pastels. Anticipate all needed materials to facilitate lesson.
2. Review previous lesson with the class.
   a. ground bass figure
   b. canon theme and entrances
3. Choose a color for the ground bass figure ( ). Paint while listening to ground bass. Play again and use a different color while listening to canon theme. (or similar line)
4. Finish by listening for , pizzicato, 's and paint accordingly. The picture will, of course, be abstract because of the emphasis on <u>line</u>, both musically and visually.
5. Share pictures to evaluate the student's realization of the composer's ideas and the student's own perception of the general nature of the composition.

APPROACH IV

MOVEMENT

1. Review the composition.
2. Discuss ways to move that would describe the music, i.e. walking, tiptoe run, levels, direction, smoothness (legato), turning, etc.
3. Divide the class into four groups (one for the ground bass and one for each canon entrance).
4. Ask members of each group to describe how they would move. Practice. Have the members share with each other to check for understanding, then perform the dance together.

   Some tips:

   a. use ribbons or paper streamers.
   b. move in predetermined patterns at first; then allow individual responses- to ground bass, theme, extension, etc.
   c. have a predetermined signal to re-focus if necessary.

APPROACH V

FUN

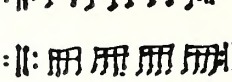
Secure 28 flashlights. Have students turn off the lights. As each ground bass pattern is played, have the students turn on their lights and move the beam across the ceiling as each turn comes. Ask them to focus their lights and move with the rhythm each time it repeats.

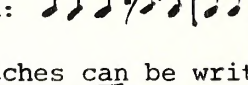
APPROACH IV

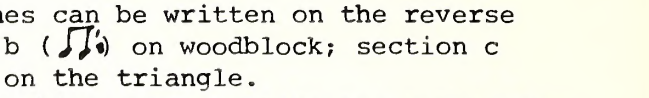
DEVELOPING A CONCEPT OF CANON FORM

1. Choose three different colors of construction paper; for example: yellow, red, and orange. Each color will represent a different note value. Cut yellow pieces into four equal strips for quarter notes. Cut red pieces into eight strips (eighth notes) and orange into sixteen strips (sixteenth notes). Make enough of each to notate the four sections (a-d) of the theme below. Write the appropriate note or rest values on the paper strips.
2. Arrange the paper strips according to the example below. (Use one yellow and one red strip for). Begin by having students clap the rhythms as you point and count.

   Pachelbel <u>Canon</u> theme. Section a: (Play 4 times)

   Section b:  (Play 4 times)

   Section c:  (Play 4 times)

   Section d: 

3. Play section a ( ) on bells (pitches can be written on the reverse side of the yellow strips); section b ( ) on woodblock; section c ( ) on tambourine; and section d on the triangle.
4. Divide the class into three groups, making sure complete instrumentation is included in each, and perform as a round. (Groups two and three enter at the interval of two measures.) Do with or without recording.
5. As a variation, use movement and have the students do a slow walk on section a ( ); walk on section b ( ); tiptoe run on section c ( ); and clap section d. Perform in unison at first, then proceed to canon.
6. A second variation combining percussion and movement could be performed by dividing the class into three different sized groups (small, medium, and large). Form three circles and designate which is first entrance, second, and third. Play and move as practiced in numbers 3 and 5.

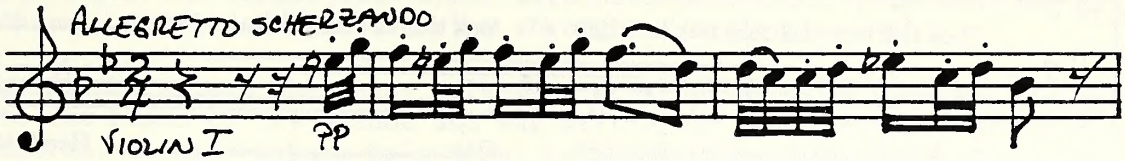
LUDWIG VAN BEETHOVEN (1770-1827) SYMPHONY NO. 8 IN F MAJOR, OP.93
SECOND MOVEMENT, ALLEGRETTO SCHERZANDO

"I will struggle with fate; it will not drag me down!"

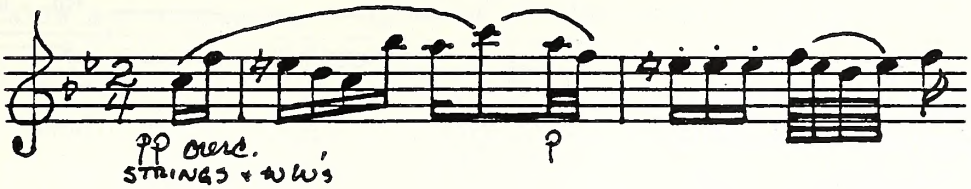
Written during a difficult period in Beethoven's life, the Eighth Symphony represents, on a whole, a holiday mood. Beethoven wrote most of it on a vacation with friends in Bohemia. It was premiered in 1814 at the same concert with Beethoven's Seventh Symphony. The Seventh was the more popular work at that concert which led Beethoven to remark that this indicated that the Eighth was the better piece.

The charm of the second movement is compelling even though it is the shortest of all Beethoven's symphonic movements. Its form is rather loose and consists of three main themes in addition to the staccato woodwind accompaniment.

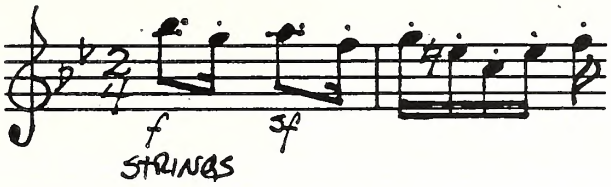
Theme 1



Theme 2



Theme 3



CLASSROOM ACTIVITIES

BY GILDA CAULEY

BACKGROUND

In the Spring of 1812, Ludwig Van Beethoven and Johann Nepomuk Maelzel met with friends in Vienna for a farewell dinner. Beethoven was soon to visit his brother, Johann, in Linz, to work on his Eight Symphony. Maelzel, inventor of the metronome, was to leave for England to show his famous mechanical Trumpeter.

Maelzel was the son of an organ builder. He was musically talented as well as mechanically minded. His masterpiece, the Panharmonica, was designed to sound like a mechanical orchestra. Maelzel asked Beethoven to orchestrate the "Battle" Symphony for the Panharmonica. Because of Beethoven's growing deafness, Maelzel designed several ear trumpets for use as hearing aids.

But Beethoven was more interested in Maelzel's metronome. As a tribute

to his friend and his invention for measuring tempo, Beethoven improvised a canon which was played at the farewell dinner in Vienna. Even though Beethoven had begun writing his Eighth Symphony, this canon was probably the source for the second movement because the first three bars of the canon correspond to its opening bars. The canon shows the motive of the movement note for note; the words show the humor, and the tempo corresponds to an allegretto movement marked by the metronome. The beat of the metronome arm is the "tock, tick, tock, tick."

Tock Tick Tock . . . Dear Old Mälzel

Beethoven

1 Tock tick tock tick tock tick tock tick - a - tock tick - a - tock tick - a - tock,

2 Tock tick tock tick tock tick tock tick tock Here's to your

3 Tock tick tock tick tock tick tock tick tock Ru - ler of

4 Tock tick tock tick tock tick tock tick, Might - y, might - y met - ro - nome!

2 dear, old dear, old Mäl - zel.

3 health: long life!

4 time, ru - - ler of time! Tick - a - tock, Tick - a -

1 Might - y met - ro - nome! Tick - a - tock, Tick - a -

GENERAL INFORMATION ABOUT THE EIGHT SYMPHONY

The Eighth Symphony is sometimes spoken of as the "humorous" symphony. The humor in this symphony seems to consist of sudden turns in the course of an even and lyrical flow. There is sudden irregularity such as "altered rhythm, an explosion of fortissimo, a foreign note or an unrelated tonality." Because of these incongruities, each becomes right and logical with use showing the true individuality and charm of the symphony.

Each measure sings joyously, not pausing for the usual reflectiveness of a slow movement. The hilarity that Beethoven's friends knew turned from grotesque, abrupt humor into a refined, delicate fantasy. It is seen in the development of the first and last movement and becomes extended playfullness in the Allegretto. This symphony finds Beethoven in a state of mind which has turned from grandeur to one which is more personal and heart warming. Therefore, it is obvious that "fancy is furiously alive."

In the second movement, the strings play the gay melody found in the canon while the winds, with their light staccato chords, imitate the ticking machine. The basses come roaring through at explosive ending.

Of the second movement, Berlioz wrote that it "fell straight from heaven into the brain of its author and was written in one stroke." But he was deceived, as many others have been, by Beethoven's moments of spontaniety because there were many sketches for this movement. Having only 81 bars and less than five minutes of performance time, this is the "shortest of the symphonic slow movements, consisting of a section repeated with varying details and a nine bar coda."

(Above quotes come from John H. Burk, The Life and Works of Beethoven New York: Random House, 1943,

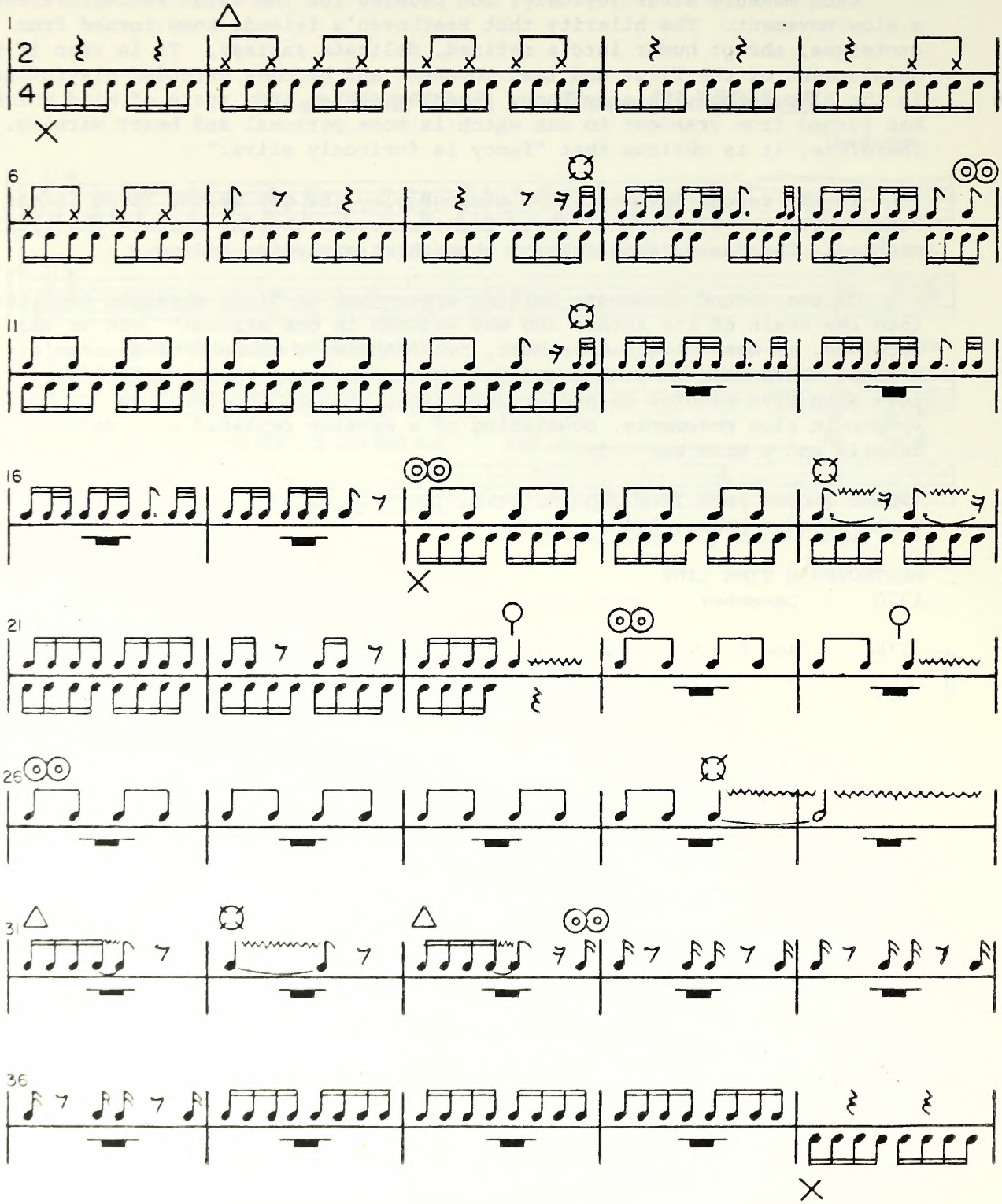
BEETHOVEN'S TIME LINE

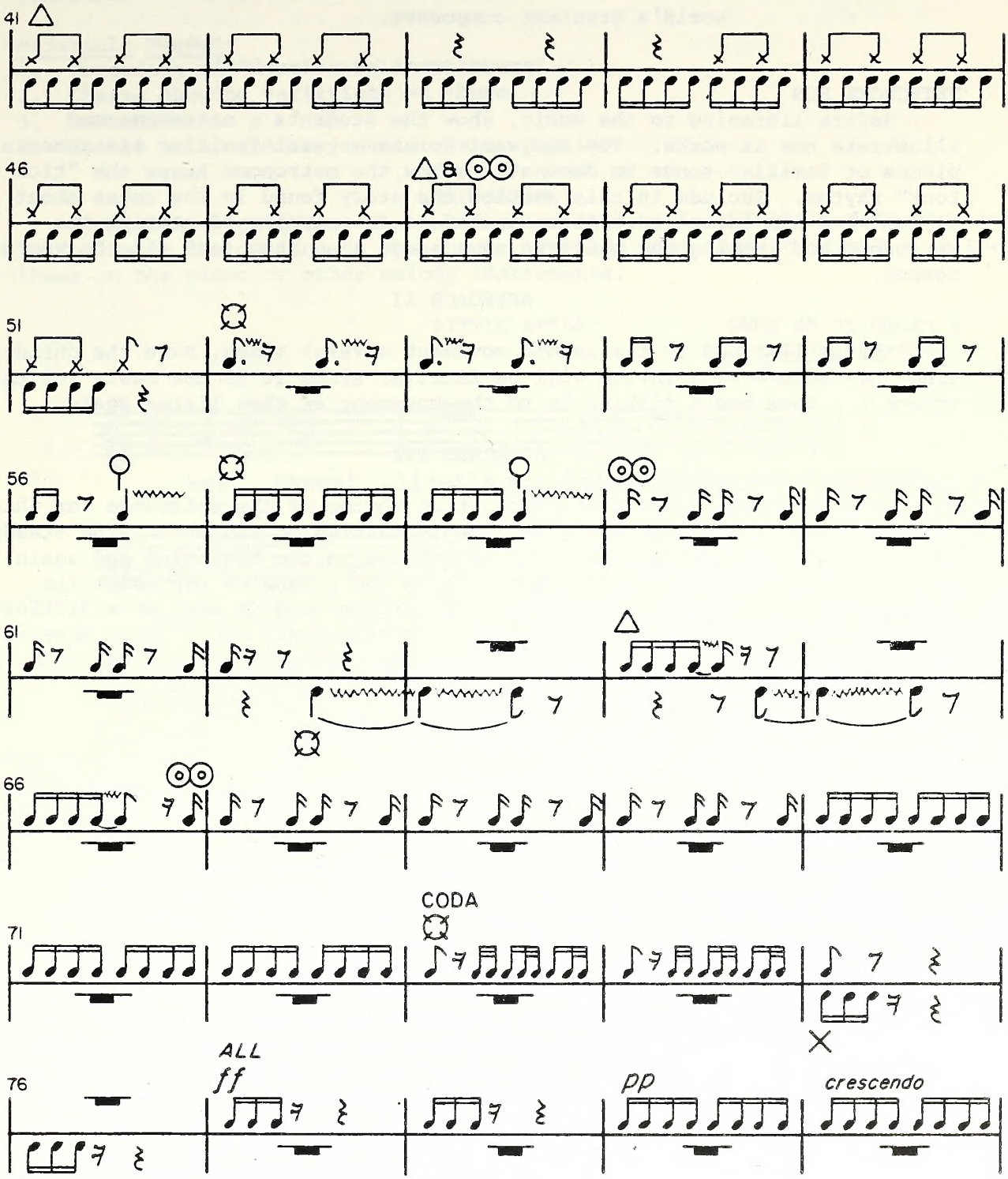
1770	December 16 Beethoven's birth in Bonn, Germany
1775	Age 5 - was taught violin and piano by his father
1783	13 - first composition was published
1787	17 - Mother dies
1789	19 - Father is expelled by Elector of Cologne because of excessive alcholism and Beethoven becomes the sole provider in the home
1792	22 - Father dies, Beethoven studies with Haydn
1800	30 - First ear ailment begins
1810	40 - Hearing has become alarmingly deteriorated
1811	41 - Becomes acquainted with Maelzel who is inventor of the metronome
1812	42 - Symphony No. 8 is written
1814	44 - Symphony No. 8 is first performed

PERCUSSION CHART FOR BEETHOVEN'S
8th SYMPHONY - SECOND MOVEMENT

Gilda A. Cauley
Nash County Schools
5th Graders at Bailey Elem. School

Dr. Andrew C. Preston
Professor of Music
Atlantic Christian College





Sticks

Triangles

Finger Cymbals

Tambourines

Maracas

To Shake

1816 46 - Guardian for nephew who causes Beethoven grief throught the rest of his life

1827 57 - Beethoven dies of pneumonia. He has become one of the world's greatest composers.

APPROACH I

METRONOME FUN

Before listening to the music, show the students a metronome and illustrate how it works. You may want to use several familiar instrumental pieces or familiar songs to demonstrate how the metronome keeps the "tick tock" rhythm. Include in this section the story found in the notes about Maelzel and his invention. Also, include a few minutes of setting the metronome and letting the children name songs that they feel fit the various tempos.

APPROACH II

A CANON TO BE SUNG

Having listened to the second movement several times, have the children sing the canon . The rhythm will be familiar since it is the basis for this movement. Then begin fitting it to the movement as they listen again.

APPROACH III

PERCUSSION CHART (pages 10-11)

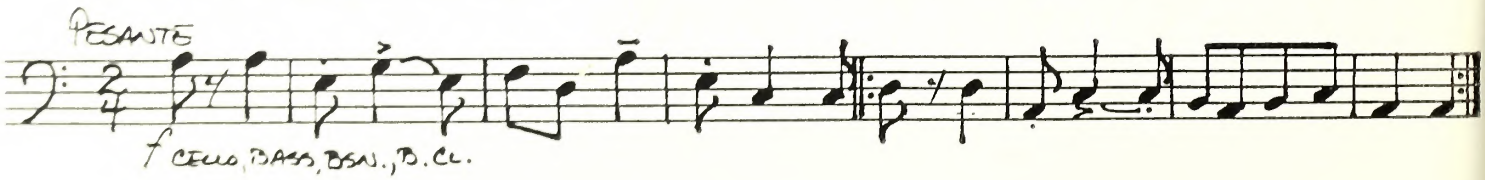
Because of the tock, tick, tock, tick rhythm of the metronome for this movement, this percussion chart will be attractive to students. The steady beat of the metronome is noted with the sticks in the beginning and again when the repeat begins. The finger cymbals and triangles represent (in general) the winds. The tambourines and maracas come in with more difficult rhythms. It seems that in measure #40 a repeat occurs until about measure #48 when some changes take place. In the last five measures of the coda, all the instruments join in for the fortissimo.

REINHOLD GLIÈRE (1875-1956) "RUSSIAN SAILORS' DANCE" FROM THE RED POPPY

"Orchestration is part of the very soul of the work. A work is thought out in terms of the orchestra, certain tone-colors being inseparable from it in the mind of its creator and native to it from the hour of its birth." --Nicholas Rimsky-Korsakov

The Red Poppy ballet is seldom performed outside the Soviet Union, but the "Russian Sailors' Dance" has achieved popularity with concert audiences everywhere. Although Glière never studied with the great master of orchestration, Rimsky-Korsakov, he was heir to his teaching. The twelve variations of the "Russian Sailors' Dance" are not so much a variation of the theme, which is essentially unchanged, but one of orchestral colors and timbres.

The "Russian Sailors' Dance" consists of an introduction, twelve repetitions of the theme, and a coda. The theme is an old Ukrainian folk song which we hear first in the celli, basses, bassoons, and bass-clarinet.



CLASSROOM ACTIVITIES BY SHIRLEY AUSTIN

Objectives: Children will idenify musical theme; instruments by sound; play tambourine routine; learn a "salior" dance; dramatize story.

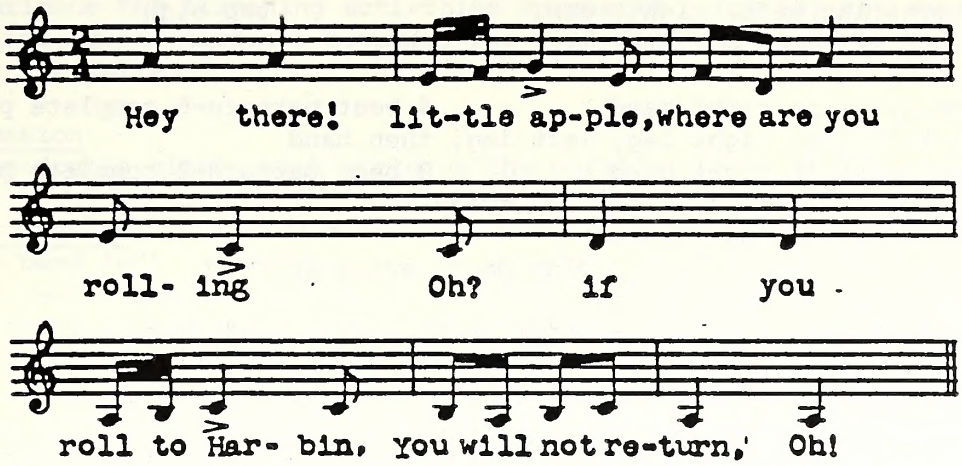
Materials Needed:
1. Recording of "Russian Sailors' Dance"
2. Charts showing variations on theme
3. Tambourines
4. Coolie hats, scarves, sailor hats, poppies

APPROACH I

To familiarize the students with the music by learning the folk song and by following the outline on the chart. Perhaps some students could play the theme on the piano or other melody instruments.

LITTLE APPLE

Adventures in Music
Grade 6, Vol. 2



CALL CHART

Introduction

(1) Theme is played roughly and rather slowly by bass clarinet, bassoon, contra bassoon, cellos, and string basses. Timpani also pound away on melody.
(2) "Skelton theme" is repeated by bassoon, violas and cellos.
(3) Elaborate folk melody is now played at a faster tempo.
(4) Melody is played by flutes, oboes, and violins.
(5) The music picks up speed again. Listen for the triangle, tambourine, snare drums, and cymbal crashes and rolls.
(6) The tempo is slightly slower. Reeds and violins take over the melody.
(7) The tempo gradually increases.
(8) Fancy version of the tune is played fast.
(9) At a faster tempo high woodwind and stringed instruments take over melody which is now embroidered in a different way. Listen for an off-beat accompaniment in the percussion.
(10) Still in an embroidered form, the melody is taken over by low instruments. Listen for accented chords on the second beats.
(11) High woodwinds, strings, and brass now present an exciting version of the theme.
(12) The theme is played the last time by the oboes, trombones, and violins. The flutes and trumpets add interesting parts.

The coda goes full speed ahead with all instruments playing fortissimo.

APPROACH II

TAMBOURINE ACTIVITY FOR "RUSSIAN SAILORS' DANCE"

Objective:

The students will demonstrate knowledge through use of tambourine in a structured activity.

"RUSSIAN SAILORS' DANCE"
Tambourine Routine

Introduction:

Swing tambourine back 8 counts
Swing tambourine forward 8 counts — right hand

Swing tambourine back 8 counts
Swing tambourine forward 8 counts — left hand

tambourine in right hand — 8 counts
Pat tambourine down legs
alternating left, right, etc. — 8 counts
Pat tambourine up legs
alternating left, right, etc. — tap high

Theme:

(1) Tambourine in right hand — 4 beat pattern-6 complete pattern
Pat left leg, right leg, left leg, then hand

(2) Tambourine in right hand — 8 beat pattern-3 complete pattern
Pat left leg twice, right leg twice
Swing back, swing forward
thigh high, thigh high, swing back, swing up

(3) Tambourine in right hand
Tap tambourine on left hand up to the left — 2 times
Tap tambourine on left hand up to the right — 2 times
Tap tambourine on left hand down to the left — 2 times
Tap tambourine on left hand down to the right — 2 times

(4) Tambourine in right hand
Tap tambourine on left hand - 2 times, leaning to the left
Shake tambourine out to the right - 2 times, leaning to the right
6 complete patterns

(5) Tambourine in right hand
Tap tambourine on left hand - 2 times — 6 complete patterns
Shake tambourine up high over head - 2 times — Hit once over head after this

Repeat 2 more times

Summary of Tambourine Routine:

Introduction:

8 back
8 forward — right hand

8 back
8 forward — left hand
pat down 8
pat up 8

tap high

Theme:

1. L R L up

2. L L R R back up

3. L L R R up
   L L R R down

4. tap, tap, side----

5. tap, tap, up-----

Repeat 2 times

APPROACH III

MOVEMENT

Procedure:

Before adding movement to the "Russian Sailors' Dance", have the students experience the listening activities suggested. You may not conquer this routine in one session; however, you will find the students will quickly feel the pulse.

Formation:

Large double circle with girls on the outside.

Introduction:

knee bend left 8 counts
knee bend right 8 counts
pat thighs, clap, snap, clap 8 times
starting low gradually getting higher

Theme I Stamp and clap 12 times
II Leap or rock (hands on hips) 12 times
III Go backwards 3 steps, clapping on 4
go forward 3 steps, clapping on 4
Repeat 2 times
IV Hook right elbows step, step, step, hop
Repeat all steps throughout entire composition

APPROACH IV

DRAMATIZATION

Story:

The story takes place in a Chinese seaport. The coolies, treated like slaves by their foreman are working on the docks. One evening, while dancing for the sailors of many countries, the Tai Hoa dancers see the Russian captain rescue a group of coolies. Touched by his kindness, one Tai Hoa dancer presents him a bouquet of red poppies, the symbol of liberty.

Many people are at the sea front, and the various groups join in the dancing.

Introduction:
Sailors, coolies, Tai Hoa Dancers and Townspeople

Theme I and II	The Coolies are working
III, IV, V	The Tai Hoa Dancers dance using scarves
VI	The Russian Captain enters
VII	One Tai Hoa Dancer presents poppies to the Captain
VIII and IX	Coolies dance in a circle (step, step, step, hop)
X and XI	The Tai Hoa Dancers join in outer circle, moving in the opposite direction
XII	Townspeople join in the merriment.
	Coda: The Russian Sailors form another circle for the finale.

GEORGE GERSHWIN (1898-1937) PORGY AND BESS SYMPHONIC PICTURE
ARRANGED BY ROBERT RUSSELL BENNETT

"Jazz I regard as an American folk music; not the only one, but a very powerful one, which is probably in the blood and feeling of the American people more than any other style of folk music. I believe that it can be made the basis of serious symphonic works of lasting value."

At the North Carolina Symphony, we feel the tragedy of Gershwin's untimely death regularly because there is simply not enough of his great music for us to perform. What there is presents problems of instrumentation or length that prohibit our putting it on children's concerts.

This year, however, we've tried to get around the obstacles in the following manner: The Porgy and Bess Symphonic Picture by Robert Russell Bennett is a wonderful work, but too long to perform on a children's concert. A shorter work entitled Selections from Porgy and Bess, also arranged by Robert Russell Bennett, is not available on recording. The same songs are included in both, however, so we've decided to play the Selections at the concert and let you prepare with the Symphonic Picture. That way, we are able to present some of America's greatest music to your students. Be sure to tell them that they will hear a different arrangement at the concert.

CLASSROOM ACTIVITIES BY DORIS AUSTIN, MARY ARCHIE MCNEILL
MIRIAM MCNEILL, PHOEBE TUCKER

APPROACH I

Objectives:
(1) To introduce students to the composer George Gershwin and his music.
(2) To prepare students for symphony concert.

Materials Needed:
(1) Filmstrip: Life and Music of Gershwin
(Includes 1 cassette and 1 filmstrip: $24.00)
Educational Record Sales, 157 Chambers Street, New York, New York, 10007

(2) Filmstrip Projector
or
(3) Cassette: Gershwin: Great Composer Series
(Includes 1 cassette $10.95)
Educational Record Sales - (Address above)

(4) Tape Player

Procedure: Introduce George Gershwin and present information about his opera, Porgy and Bess to class.

Information:

George Gershwin (1898-1937), born in Brooklyn, the son of Russian-Jewish immigrants, grew up on the East Side of New York City. The energetic youngster began piano study at the age of ten and at sixteen discussed jazz with his teacher by saying: "This is American music. This is the kind of music I want to write." Gershwin took the folk song qualities of jazz, ragtime, and blues which he heard on the streets of New York and created his popular music. At age twenty-one he produced his first song hit, "Swanee", which was made famous by Al Jolson. He bridged his popularity as a famous Tin Pan Alley composer into the classical realm with his successful Rhaposody In Blue (1924), Concert in F (1925), and An American in Paris (1928).

After reading DuBose Heyward's novel Porgy in 1926, Gershwin spent the summer of 1934 with Heyward in Charleston, South Carolina where he developed the folk opera score for Porgy and Bess, produced in 1935. The opera story, which takes place on Catfish Row along the Charleston, South Carolina waterfront, centers around Porgy, a cripple, who has lost the use of his legs and the affections of his two-timing sweetheart, Bess.

Filmstrip: Life and Music of Gershwin

APPROACH II

Objectives:

(1) To acquaint students with Robert Russell Bennett's Porgy and Bess, A Symphonic Picture.

(2) To enable students to recognize thematic sections of above work.

Materials Needed:

(1) Recording of Porgy and Bess, A Symphonic Picture, arranged by Robert Russell Bennett.
(2) Theme Charts
(3) Pitched instruments(s)
(4) Record or Cassette player

Procedure:

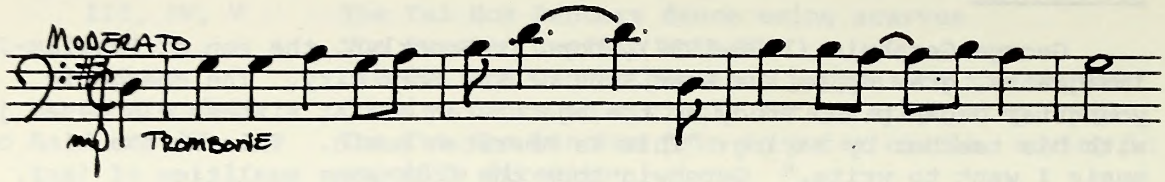
(1) Introduce Porgy and Bess, A Symphonic Picture to class.
(2) With use of theme charts have students sing, hum, and (if appropriate) perform on pitched instruments the melodic themes from each section.
(3) Students are to identify themes while listening to each section of composition.

Information:

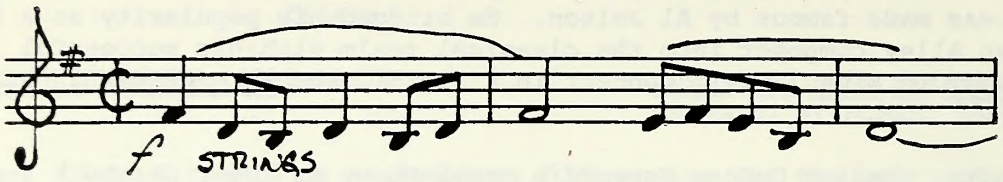
The opera Porgy and Bess merited notable success. After Gershwin's death at age 39, his friend Fritz Reiner asked Robert Russell Bennett to write an orchestral work incorporating the opera's musical ideas, moods and drama. Reiner requested that Bennett's symphonic picture express the drama of Porgy and Bess rather than follow the sequence of events in its story. This brilliant work was premiered by the Pittsburg Symphony Orchestra in 1943. The introduction, suggesting the sounds of Catfish Row, leads to seven splendid sections: "Summertime", "I Got Plenty of Nuttin", "Bess, You Is My Woman Now, "Can't Sit Down", "There's A Boat That's Leaving Soon For New York", "It Ain't Necessarily So", and ending with "Oh, Lord, I'm On My Way".

APPROACH III
" I Got Plenty of Nuttin'"
(ABA FORM)

THEME A



THEME B



Objectives:
(1) To enable students to identify themes.
(2) To help students develop rhythmic and motor skills.

Materials Needed:
(1) Recording and/or cassette tape ("I Got Plenty of Nuttin'" Section)
(2) Record player and/or cassette player

Procedure: Students are seated (minstrel style). Follow hand jive directions.

Theme A
1. R.H. on L.H., pat on R. knee twice; turn palms upwards twice
   L.H. on R.H., pat on L. knee twice; turn palms upwards twice
2. R.H. reaching up, shake twice (as a tambourine)
   L.H. reaching up, shake twice (as a tambourine)
3. Clap hands high to right - twice; clap hands high to left twice
4. Cool wave in front - twice

Theme A'
1. R. foot in/out to right - twice
2. L. foot in/out to left - twice
3. Both feet to front and back - twice
4. Rock knees together to R. and then to L. twice
5. Raise knees (hold with hands) Hold

Theme B
1. Fist on fist to R.; twice
2. Fist on fist to L.; twice
3. Pound R. fist in palm of L. hand to R., twice
4. Pound L. fist in palm of R. hand to L., twice
5. Brush R.H. over L.H. to R., twice
6. Brush L.H. over R.H. to L., twice
7. Hitchhike motion to R., twice
8. Hitchhike motion to L., twice
9. Snap fingers of R.H. high to R., twice
10. Snap fingers to L.H. high to L., twice

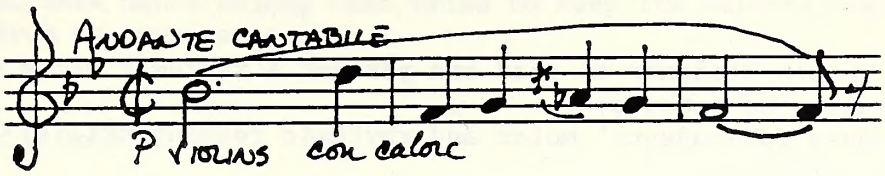
Repeat Theme A (omitting cool wave)
Bridge-Patsch (both hands on knees) crossing alternately for 6 measures
Repeat Theme A (omitting cool wave)

Coda

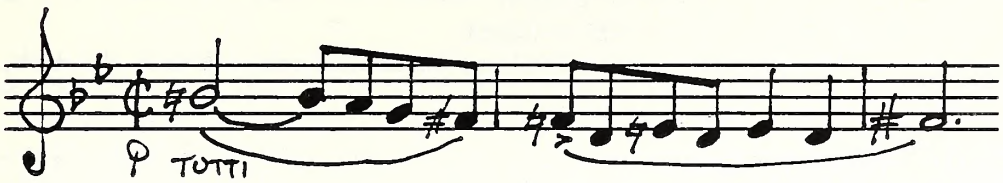
1. Cross arms on chest; reach up, twice
2. R.H. on R. shoulder and then reach-up
3. L.H. on L. shoulder; reach up
4. R.H. to "doff hat" and raise high
5. L.H. to "doff hat" and raise high
6. Extend both arms above head and shake hands (as a tambourine)

APPROACH IV
"Bess, You Is My Woman Now"
(Rondo Form: AABAACAA Coda)

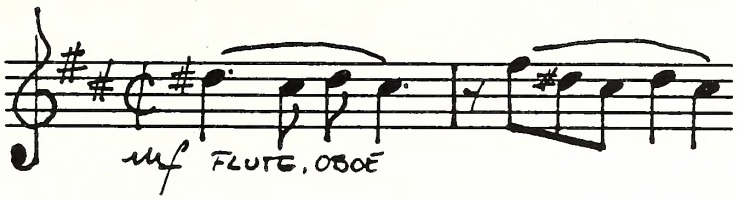
THEME A



THEME B



THEME C



Objective:

(1) Students will be able to demonstrate an understanding of rondo form (AABAACAA Coda).
(2) Students will develop creative movement and listening skills.
(3) Students will be able to identify and creatively respond to musical themes.

Materials Needed:

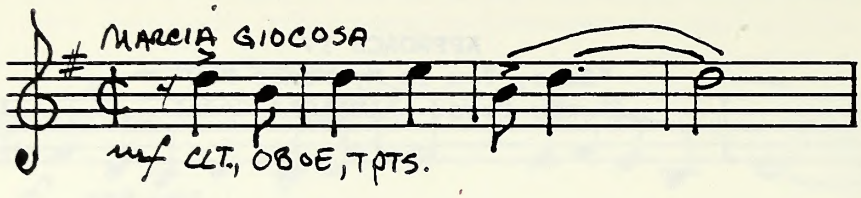
(1) Theme Charts (A,B and C)
(2) Recording or cassette ("Bess You Is My Woman Now" Section)
(3) Record or cassette player
(4) Streamers or scarves (3 different colors)
(5) Pitched instrument

Procedure:

(1) After introducing rondo form to class using theme charts, have class sing melodic themes as each theme is played on a pitched instrument.

(2) While listening to the recorded music, students are to raise their hands to identify the occurrence or reoccurrence of each theme.
(3) Divide class into three groups (A,B and C) and assign a theme and streamers to each (a different color per group).
(4) Students are to move streamers creatively responding to the music when their assigned thematic section is heard. All three groups move streamers during the coda.

APPROACH V
"I Can't Sit Down"

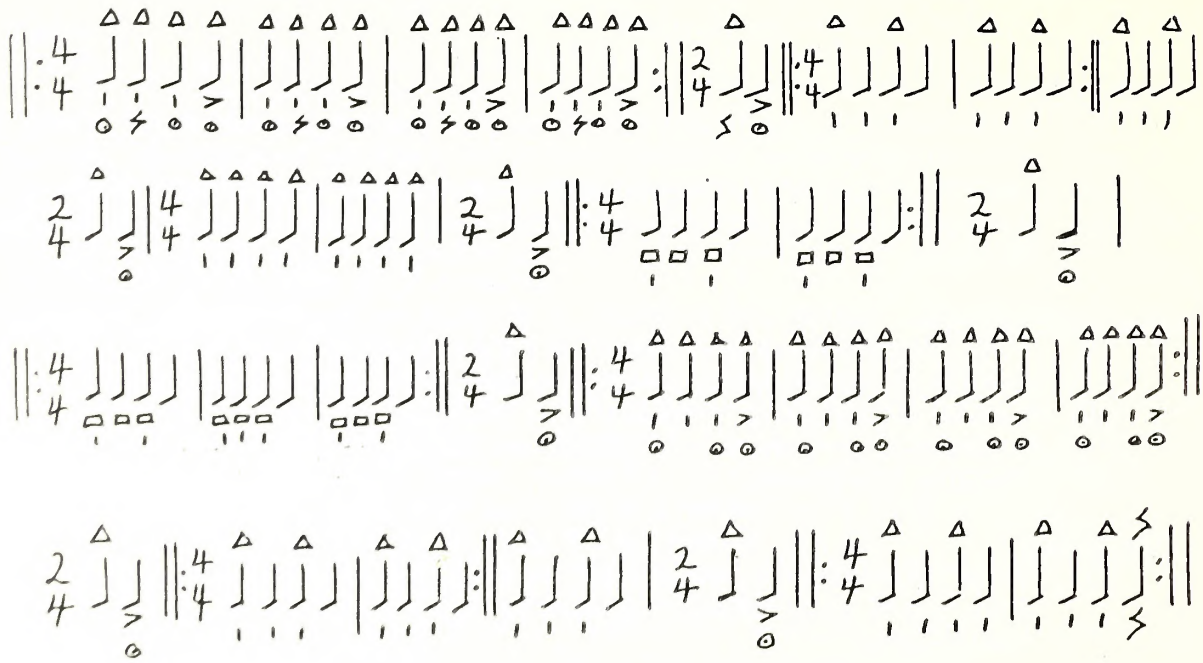


Objective:
(1) To enable students to read and perform a rhythmic score with meter changes and repeats.
(2) To develop students' motor and rhythmic reading skills.

Materials Needed:
(1) Recording and/or cassette tape ("I Can't Sit Down" Section)
(2) Record and/or cassette player
(3) Rhythmic Score for each student
(4) Rhythm instruments: triangles, tambourines, drums, blocks, cymbals and sticks.

Procedure: Introduce score to class explaining meter changes, repeats and rhythmic symbols. After each instrumental group indentifies and rehearses its rhythmic part, have class rhythmically perform the score with music.

"I Can't Sit Down"
♩ = Counts △= Triangles ⊙= Tambourines □= Drums, Blocks >= Cymbals | = Sticks



(This rhythm score can also be found on the cover of Your N.C. Symphony Book.)

BÉLA BARTÓK (1881-1945)

HUNGARIAN SKETCHES
"EVENING IN THE VILLAGE"
"BEAR DANCE"

"What is the best way for a composer to reap the full benefits of his studies of peasant music? It is to assimilate the idiom of peasant music so completely that he is able to forget all about it and use it as his musical mother tongue."

The Hungarian Sketches are an example of Bartók's assimilation and use of the Hungarian folk idiom. Though there are no literal folk songs used, the pieces contain the essence of folk music. Intended to be pictures for the ear, they contain elements of impressionism ("Evening in the Village") and very literal expressionism ("Bear Dance").

"Evening in the Village" is a rondo-like movement. It alternates slow and fast sections featuring solo woodwinds. "Bear Dance" is a single extended folk dance melody that tries to keep its balance over a relentless snare drum accompaniment.

CLASSROOM ACTIVITIES

BY ANN COBB

Background

Béla Bartók was born in Hungary in the district now known as Romania on March 25, 1881 and died September 26, 1945.

Bartok represents the fusion of nationalism and 19th century musical forms into a convulsively powerful means of expression. He was known as the "uncompromising" Hungarian. Bartók had an international reputation for his scholarly researches in folk music. The sound, rhythms, and scales of the music of his native Hungary were so much a part of him that he automatically thought and wrote in those terms.

In 1905 Bartók and Zolán Kodály went into the country to collect folk music. They took with them an Edison machine on which they recorded hundreds of cylinders and made voluminous notes. Bartók wrote down over 6,000 tunes.

Bartók's father and mother were both musical. No wonder he had unusual musical talents. At three he kept time on a little drum while his mother played the piano. When she changed rhythms, he would stop, listen for a minute, and then pick up the new rhythm. By the time he was four he could play over forty songs by ear on the piano, using only one finger. He took his first music lesson at six and began composing at nine. At ten, he made his first public appearance playing his own set of piano pieces.

His father died when Bartók was eight, and his mother moved from place to place teaching, as she had to earn a living for Béla and his sister, Elizabeth. She finally moved to the city where Bartók not only studied piano but attended concerts and operas.

Bartók was known as the foremost composer of Hungary. He created a unique style of music by combining the elements of Hungarian folk music - free and bold rhythms, modal scales, changes of tempo, primitive pentatonic scales, and free varied melodies.

"The Bear Dance" and "An Evening In The Village" were originally two of Ten Easy Pieces composed by Bartók in 1908 for piano. They were not easy, however, and demanded the playing of almost continuous rapidly repeated tones at various pitches on the piano. About 1931 these pieces were transcribed for orchestra and known as Hungarian Sketches.

Both of these sketches may be classified as program music. What is program music? It is defined as sounds that can be used to convey simple or complex ideas. These sounds may be organized to tell a story, describe an action or event, paint a picture, or create an impression. These pieces are good examples of the many contrasting ideas in Bartók's music.

"BEAR DANCE"

Objectives:

1. Students should have an understanding of program music.
2. Students should be able to hear recurring theme and interludes.
3. Students should be able to play melody (theme) on Orff instruments, melody or resonator bells, piano, or flute (perhaps with one note accompaniment - on a bass Orff instrument or piano).
4. Students should be able to identify various orchestral instruments by sound and sight.

Materials: Recording, Call Chart, Melody Line,
One note bass accompaniment

APPROACH I

Postpone giving students the name of piece. Let them listen at least twice. Their responses might be:

1. Giants or monsters
2. Large, clumsy animals
3. Men from outer space
4. Big machines of all kinds
5. A hunt or a chase
6. Scary Halloween creatures

On a third listening encourage students to move to the music portraying one of their suggestions.

Following the dramatization, students should try to discover what in the music suggested the above ideas:

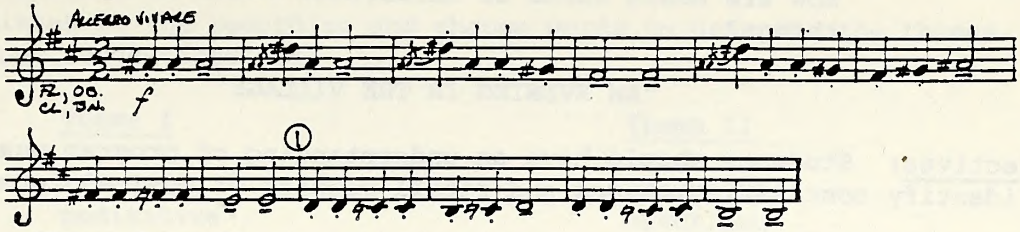
a. Sharp, heavily accented tones
b. Very loud, shrill music
c. Rapidly repeated tones
d. Very fast speed
e. Exciting throughout

Now tell students the title. Students will now have many ideas - bears dancing on hind legs, growling, sharp claws, etc.

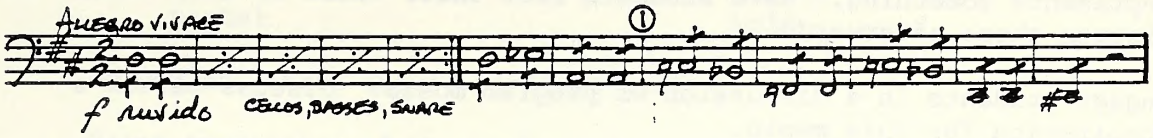
APPROACH II

One theme is repeated five times in a block of chords played by different orchestral instruments. This is not a singable melody nor a pretty one, but it is rather hypnotic. The tune begins as a pentatonic melody on black keys and ends on white keys.

1. Play melody on a soprano glockenspiel, piano, melody or resonator bells, or a soprano recorder.



2. There is a dissonant single tone accompaniment below or above the melody; however, last measure of first two lines is consonant. Students may play bass tones on an alto or bass xylophone or piano. Teacher may play chords to let students hear and understand the clashing sounds (dissonance).



APPROACH III

1. Recognize theme and brief intervals between.
2. Recognize orchestral instruments highlighted in piece.
3. If high school band or orchestra is available, invite them for a visit to demonstrate the instruments heard in this piece. If band is not available, show pictures of instruments and discuss them - use Bowmar or RCA recording that features individual sounds of these instruments (instruments listed on call chart)

Call Chart for "Bear Dance"

1. Introduction - loud buzzing sound - snaredrum, cello, and string basses (tremelo). Four loud blasts from tuba and timpani
2. Section A - Theme - oboes and bassoons
3. Brief interlude - buzzing violins
4. Section A - theme - French horns and bassoons
5. Brief Interlude - French horns, trombones (brass), trumpets, tuba - buzzing sound - four loud sounds
6. Section A - theme- flutes and clarinets
   A few sounds from French horns, trombones, trumpets, and timpani triangle heard
7. Interlude - longer - trombone, tuba, French horn, trumpet ends with buzzing accomp. 2 high "squeaks"
8. Section A - theme - flutes and clarinets
   trumpets
9. Interlude - longer - loud sounds from bassoons, trombones, trumpets, tuba ends with buzzing and four blasts
10. Section A - theme - oboes, bassoons, contrabassoon

Related Materials:

Poems: "Grizzly Bear" by Mary Austin in Favorite Poems Old and New selected by Helen Ferris, Doubleday and Company.
"The Goblin" by Rose Fyleman in Time for Poetry - Listen for the "bumps and thumps" in this poem.

Listening: "Of a Tailor and a Bear" by MacDowell - Compare to "Bear Dance" How are bears alike or different? What in music suggests these things?

"AN EVENING IN THE VILLAGE"

Objectives: Students should have an understanding of program music, be able to identify contrasting themes and recall meaning of musical terms.

Materials: recording, theme cards, melody bells or piano, (crossword puzzle sheets), streamers for dancing.

APPROACH I

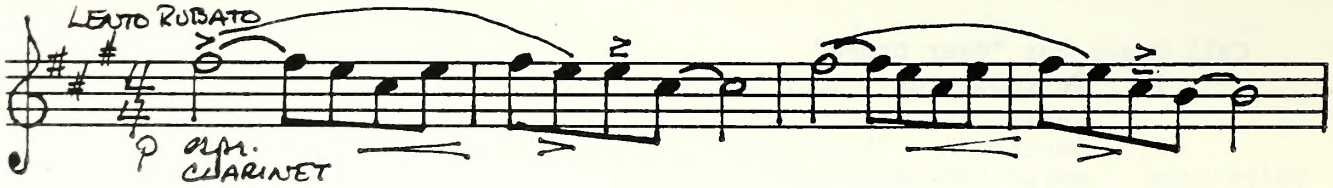
Procedure: Listen to the recording with the understanding that the music represents something. Have students list their ideas as they listen and discuss these afterwards.

Engage students in a discussion of program music. Discuss Bartók's inspiration for this music.

Introduce two themes. Play these on the piano or bells. Have students identify these themes with the use of cards. Each student should have a set. These cards could be color coded with pastel colors representing Theme 1 and bold bright colors representing Theme 2 or could simply read Theme 1; Theme 2

Discuss the differences in the two themes.

Theme 1 - slow tempo, long tones, legato, bowing-arco, free rhythm-rubato, low pitch levels predominate



Theme 2-fast tempo, high pitch level, staccato-strings plucked-pizzicato, steady best, rhythm pattern repeated ♪♩.♩. "off-beat accompaniment"

Dicuss the oriental sound of the music. Most students will likely suggest this after their first listening. Introduce the pentatonic scale which is the base of the melody. Students can use melody bells or the piano to compose their own pentatonic scales. (all black keys)

Reinforcement Activities:

1. Listen to the recording and choose words to describe the themes. Some suggestions are:

Theme I	Theme II
tranquil	sparkling
meditative	chuckling
flowing	crisp
free	sprightly
smooth	detached
mellow	static
motionless	shrill
still	lively
pastel	bold

Of course, these should be mixed up.

Paint impression of the music using different colors and designs for each theme.

APPROACH II

Dance - Two groups of dancers

One group uses streamers to do an improvisational dance to Theme 1. Group 2 remains still during this section. During Theme 2, group 2 does a structured dance while group 1 remains still.

Vocabulary for "An Evening in the Village" and "Bear Dance"

accent	legato	program music	tempo
allegretto	lento	ritard	tremelo
arco	pentatonic scale	rubato	woodwinds
consonant	piccolo	ruvido	
contrabassoon	pizzicato	staccato	
dissonant	poco allargando	suite	

Crossword Puzzle (Page 26 can be duplicated for distribution to students. Answers are below.)

ACROSS

1. Tones sounded together that are pleasing to the ear are said to be _____ (consonant)
2. A little slower (poco allargando)
3. Music that is written to represent an idea, feeling or thing (program)
4. A scale that has five tones to the octave is a _____ scale (pentatonic)
5. Playing a stringed instrument with a bow (arco)
6. Harsh rugged sounds (ruvido)
7. Tones sounded together that are not pleasing to the ear are called _____ (dissonant)
8. Emphasis on one note or chord (accent)
9. A smaller version of the flute (piccolo)

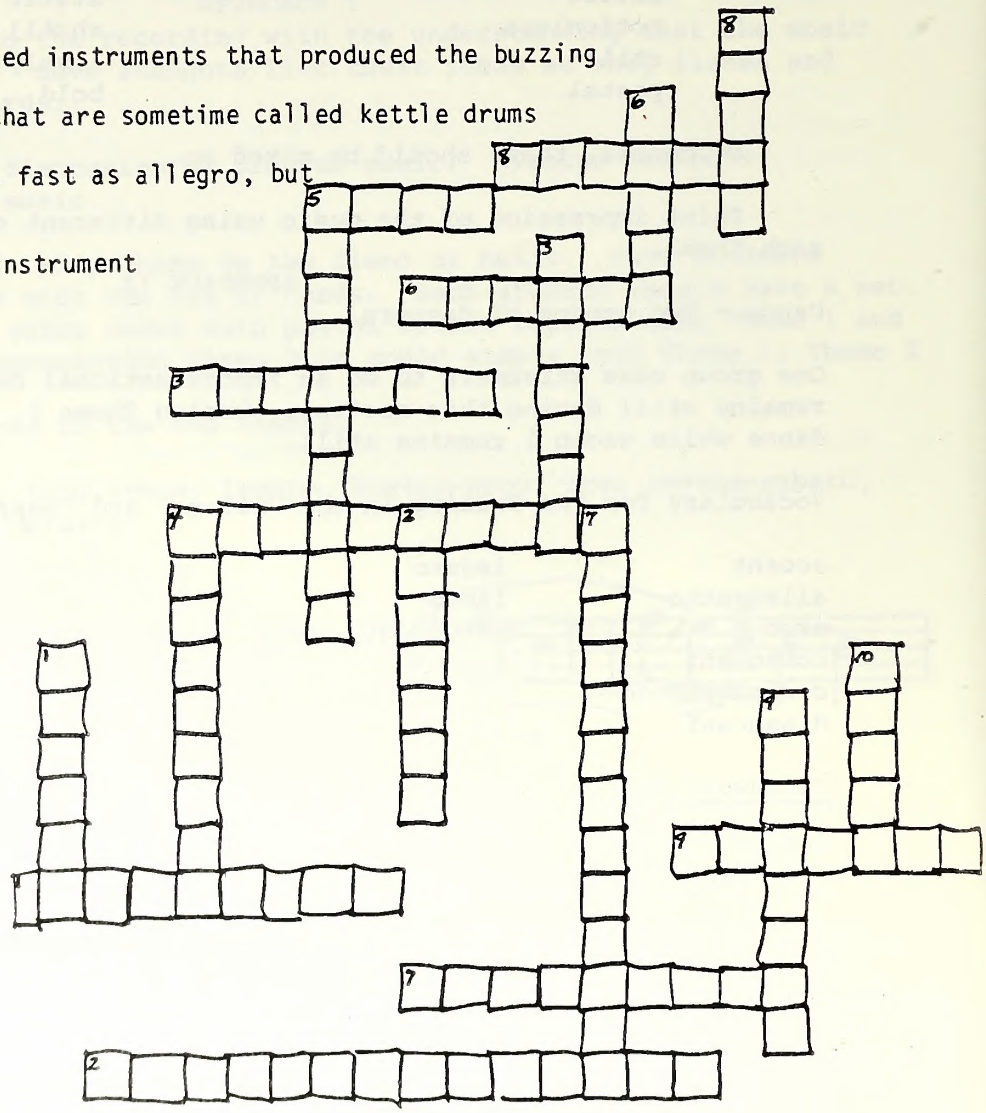
CROSSWORD PUZZLE

ACROSS

1. Tones sounded together that are pleasing to the ear are said to be _____
2. A little slower
3. Music that is written to represent an idea, feeling or thing
4. A scale that has five tones to the octave is a _____ scale
5. Playing a stringed instrument with a bow
6. Harsh rugged sounds are
7. Tones sounded together that are not pleasing to the ear are called _____
8. Emphasis on one note or chord
9. A smaller version of the flute

DOWN

1. Smooth
2. A technique used by the stringed instruments that produced the buzzing sound in "Bear Dance"
3. Large percussion instruments that are sometime called kettle drums
4. Plucking the strings
5. A tempo marking that is not as fast as allegro, but faster than andante
6. The speed of music
7. A very low sounding woodwind instrument
8. A group of pieces
9. Detached
10. A very slow tempo



DOWN

1. Smooth (legato)
2. A technique used by the stringed instruments that produced the buzzing sound in "Bear Dance" (tremelo)
3. Large percussion instruments that are sometimes called kettle drums (timpani)
4. Plucking the strings (pizzicato)
5. A tempo marking that is not as fast as allegro, but faster than andante (allegretto)
6. The speed of music (tempo)
7. A very low sounding woodwind instrument (contrabassoon)
8. A group of pieces (suite)
9. Detached (staccato)
10. A very slow tempo (lento)

Related material - Poetry: "Afternoon on a Hill" by Edna St. Vincent Millay in Favorite Poems Old and New - Doubleday

Visual: "Evening in the Country" by Dale Nichols-Theme I
"Carnival" by James Ensor-Theme 2

THE SONGS

The two songs this year are "He's Got the Whole World In His Hands" and "Music Alone Shall Live."

"He's Got the Whole World In His Hands" is a good hand-clapper, and some interesting and useful commentary can be found on pages 90 and 176 in the Teacher's Edition, Vol. VI of the new Holt, Rinehart, and Winston The Music Book.

"Music Alone Shall Live" is a round made popular by Burl Ives and others. It can also be found in the Holt Series Teacher's Edition, Vol. V.

The instructions for the instrumental group are in Your North Carolina Symphony Book. A suggestion of instruments is listed which is not intended to be exhaustive. We particurlarly want to encourage young string players and hope they will be included, if there are some in your community. Be sure to have the instrumentalists memorize their music so that they can keep their heads up to watch the conductor. (The words to both songs should be memorized.)

BIOGRAPHIES

ELAINE SILLS is music specialist in the Moore County Schools. Her undergraduate and graduate work was done at the University of North Carolina at Greensboro. She is rising chairperson of the Elementary Section of NCMEA.

GILDA CAULEY is a music specialist in the Nash County Schools.

SHIRLEY F. AUSTIN has a Bachelor of Music Education degree from Greensboro College. She teaches music in grades 1-5 in the Kings Mountain District Schools.

MARY ARCHIE MCNEILL is Director of Cultural Arts in the Hoke County Schools. DORIS AUSTIN, MIRIAM MCNEILL, and PHOEBE TUCKER are all music specialists in the Hoke County Schools.

ANN P. COBB is a music specialist in the Edgecombe County School. She is a district president of the NCMEA.

JANET BENNETT has been a music specialist in the Edgecombe County Schools for six years. She teaches grades 3-8 and is a graduate of East Carolina University.

SUZANNE NEWTON is co-author of Your North Carolina Symphony Book. She is the author of a number of books for young people, four of which have received the American Association of University Women Award, North Carolina's highest award for juvenile fiction. Her titles include Reubella and the Old Focus Home, M.V. Sexton Speaking, and I Will Call It Georgie's Blues which was released by Viking Press in the fall of 1983.

JACKSON PARKHURST is director of education of the North Carolina Symphony and assistant conductor. He is also a member of the staff of the Brevard Music Center in the summers. He was educated at Duke University, UNC-Chapel Hill, the Julliard School, and Manhattan School of Music. He is co-chairman of The National Education Committee of the American Symphony Orchestra League.

NOTES

Copies of Your North Carolina Symphony Book, Teachers Handbook, and recordings of the music on this year's program can be purchased from the Symphony office. Write to The North Carolina Symphony, P. O. Box 28026, Raleigh, North Carolina 27611 for order forms or call 919/733-9536.

PLease place orders early enough to allow two weeks for delivery. Materials are available as long as supplies last; please place orders early.

We recommend that each child own his/her own copy of Your North Carolina Symphony Book.

Be sure to check other sources such as new and old editions of textbooks, the Bowmar recording series, and the RCA series, Adventure in Music for additional and related material pertaining to the music on this year's program.

We want to thank all the music educators who contributed to this year's Handbook for their cooperation and enthusiasm. We welcome all comments and suggestions on our education program. All correspondence should be sent to: Jackson Parkhurst, Director of Education and Assistant Conductor, The North Carolina Symphony, Post Office Box 28026, Raleigh, North Carolina 27611.

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